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# American Cinematographer

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## In this Issue:

**Announcing New Question and Answer Department on Amateur Cinematography**

PUBLISHED IN HOLLYWOOD CALIFORNIA

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Vol. VI FEBRUARY, 1926 No. 11

# American Cinematographer

FOSTER GOSS *Editor and Business Manager*
J W PARTRIDGE *Managing Editor*

## Contents:

| | Page |
|---|---|
| CAMERA CROWDS ARE CURIOUS WORLD OVER | 4 |
| FORM QUERY DEPARTMENT ON AMATEUR CINEMATOGRAPHY | 5 |
| A. S. C. MEMBERS WHO KEEP IN THE CINEMATOGRAPHIC LIMELIGHT | 6 |
| BEHIND THE CAMERA FOR WILLIAM de MILLE— *By L. Guy Wilky, A. S. C.* | 7 |
| BRAVES TURBULENT WAVES FOR SOUTH SEA FILM | 8 |
| URGE CREDIT IN THEATER PROGRAMS | 9 |
| THE EDITORS' LENS | 10 |
| A. S. C. BALL TO BE BRILLIANT FILM EVENT | 12 |
| RELEASES | 13 |
| IN CAMERAFORNIA | 15 |
| A. S. C. ROSTER— | |

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# Camera Crowds Are Curious World Over

Even Hollywood, supposedly blase to picture making, will produce a crowd whenever a motion picture camera is set up in a public thoroughfare and "shooting" is begun. What, then, can be expected in the far corners of the civilized world?

Len H. Roos, whose camera has caused savages to flee as well as attracted crowds which almost stampeded the instrument off the street on the other side of the world, gives interesting anecdotes in this direction.

"While I was in Canada," Roos writes, "making some mountain scenes for a Fox Varieties picture a few months before I sailed for Australia, I was working at Lake Louise, Alberta. The particular shot that was keeping me busy was some stop-motion footage of a cloud formation at sunset. The habit of the inquiring public, when they sight a motion picture camera, is to watch carefully for a while, and then come up to ask: 'Are you making movies?' In this instance, a middle aged gentleman and a small boy were about 50 feet away, watching carefully. Finally, the old chap, just addressing the world in general and no one in particular, came out with: 'I wonder if he's making movies'—and the modernized small boy replied scornfully: 'No, dad, he's picking rawsberries!'

"While traveling on ships or trains the tripod of a camera outfit is the subject of much speculation on the part of the passengers; it is presumed to be anything from a patented fishing rod to a folding automobile tent. The best one on the poor tripod was pulled by a lady with a youngster at her side. While the tripod was being deposited under the seat of a Pullman, the child asked: 'Mumma, what's 'at?' and started to explore the tripod; whereupon the good lady replied: 'Come away from there, Willie; those are golf sticks!'

## Len H. Roos, A. S. C., Gives Rare Highlights *on* Psychology *of the* Camera Struck

### *Where Shown?*

"At most places where crowds of people assemble the cinematographer is in for a bad day unless he has at least three inquiries as to how much 'photos are a dozen.' When he explains that they are not photographs but motion pictures which he is taking, he is then asked where and when they are to be shown. After passing out this information to the best of his ability, the party inquiring then tells him of a place that 'would make a great movie.' The informant then proceeds to elaborate about his quarter section which is perfectly flat, has not a tree or a shrub on it and is covered with the greenest grass anyone ever saw. And then the inevitably triumphant question: 'Wouldn't that make a great movie?' Most of these people, when they saw the 'Fox News' name plate on my cameras remember that they have a wonderful scenario kicking around the house somewhere that would make a 'great movie for Tom Mix.' Mix and Dan Clark, his chief cinematographer, don't know how many bad dreams I have saved them by advising these people to write to the company first to ascertain whether 'they need any just now.'

### *Surveying Instrument?*

"In Wellington, New Zealand, I set up the camera on the curb as I was going out into the center of a busy street to make a shot that was wanted by the Sydney office. I was just putting the cranks on the tripod when a very tall, thin chap with at least a four-inch collar and no tie but displaying the latest thing in a front collar button asked: 'What's the machine worth?' The machine, to which he referred, was my new De Brie, and I answered: 'About 400 pounds.' He said: 'Oh, no, I won't have that.' I told him that I couldn't help it; I knew that was what it had cost because I had paid for it. 'Well,' he volunteered, 'I've got a thedolite and it only cost a hundred and fifty!' I opened the camera then and showed him the difference between a hundred and fiftypound surveying instrument and a motion picture camera. He appeared to be convinced.

(Continued on Page 27)

# Form Query Department on Amateur Cinematography

Question *and* Answer Department *to* Be Made Regular Monthly Feature

Amateur Motion Photography Brings Forth Special New Department

A QUESTION and answer department, created to meet the needs of the many owners and users of amateur cinematographic sets, will be introduced in the next issue of the *American Cinematographer* At the same time this department's scope will he extended in general to the affairs of amateur cinematography which has advanced to a remarkable stage during the past several months

With the advent to the market of various types of practical motion picture outfits and the consequent wide use thereof, queries concerning amateur cinematography have been directed from points throughout the country to the *American Cinematographer* and to the American Society of Cinematographers. As a result, it has been decided to answer the questions of the owners and users of such outfits through the medium of this publication, the answers being prepared under the direction of the American Society of Cinematographers. In this way, it is hoped to simplify to a large degree the problems which arise before the amateur cinematographic enthusiast from time to time. While this department is designed to be highly informative, only legitimate inquiries will be considered; none which tend to jeopardize general motion picture production by divulging trade secrets will receive attention

It is believed that the operation of this department will prove a boon to amateur cinematography as its details will be favored with the expert cinematographic knowledge centered under the banner of the American Society of Cinematographers, whose membership comprises the ace cinematographers of the world

## Giant Steamer to Carry Full Film Projection Equipment

The largest and fastest high-powered passenger steamship ever to be built in the United States will have, as a part of the equipment designated for the comfort and enjoyment of her passengers, facilities for the showing of motion pictures both in the lounge and on the open deck.

The ship is the Malolo, Hawaiian for Flying Fish, which is now being built for the Matson Navigation Company at Cramp's

(Continued on Page 25)

## Censorship Worries for News Cinematographer May Soon End

A move to relieve news cinematographers from the onus of having to contend with measures which cause the "killing" of "shots" that very often have been obtained only through great expense and personal danger is seen by the Motion Picture News in a bill recently introduced in the New York Legislature. The News report on the matter follows:

The first bill pertaining to the motion picture industry to be introduced at the present session of the New York State Legislature, made its appearance in the Senate on Wednesday, January 20, being introduced by Senator J. Griswold Webb, a Republican from Dutchess county. The bill modifies the provision of the present censorship law in New York State, to the extent that it exempts news reels from examination. In some quarters the bill is viewed as the opening wedge of a movement calling for the abolishment of the com-

(Continued on Page 24)

*Bert Glennon, A. S. C., explaining some cinematographic lore to Pola Negri whom he is photographing in the third consecutive Paramount production*

## A. S. C. Members who Keep in the Cinematographic Limelight

*John Arnold, A. S. C., whose newest achievement is "The Big Parade."*

*Dan Clark, A. S. C., who creates photographic masterpieces in Tom Mix films.*

*Robert Kurrle, A. S. C., who makes Edwin Carewe features photographic gems.*

*Ernest Haller, A. S. C., his latest contribution is "Bluebeard's Seven Wives."*

*Charles Stumar, A. S. C., who ranks high as one of Universal's camera aces.*

*Frank B. Good, A. S. C., "between" Jackie Coogan pictures, is at Fox where he made many early successes.*

*Sol Polito, A. S. C., who has guided the cinematographic destinies of Harry Carey for many moons.*

*Norbert Brodin, A. S. C., —his cinematography ideally harmonizes with Frank Lloyd's superb direction.*

# Behind the Camera for William de Mille

By L. Guy Wilky, A. S. C.

A. S. C. Member Writes Story Relative *to* Famous Director-Camera Team

*The following story appeared originally in The Motion Picture Director, which is sponsored by the Motion Picture Directors Association. It gives interesting camera "angles" on one of the most celebrated director-cinematographer teams:*

(Registering the psychological qualities of a director's genius on celluloid, getting just the right shading, the proper balance between high lights and low lights, translating on to the film the underlying spirit of the story and the director's conception of its treatment—these are some of the problems which must be met and solved by the cinematographer. Upon him devolves a responsibility commensurable with that of an artist working in oils or in stone, for no matter how much feeling is expressed by the principals and members of the cast, no matter how much artistry is developed by the director in his treatment of theme or scene, unless feeling and artistry are adequately caught by the camera and registered for all time on the film with the same appreciation of artistic qualities their value is utterly lost. L. Guy Wilky, who tells here of his experiences as cinematographer for William deMille, shares with that director the artistic honors accorded deMille productions.)

There is no set form of cinematography. Perhaps that is why it has earned the right to be termed an "art." To attempt to standardize it strictly would deprive it of its expression, and it would soon become rigid and inflexible, slow to progress, rather than being the extremely facile medium that it is today.

Any effort to classify or designate the various standards of cinematography, is, therefore, extremely difficult, outside of indicating, in the most general way, the kind of photography that is used for the outstanding types of motion picture direction.

The cinematographer who has a theme of rousing action with which to work—costume stuff, with plenty of swordplay and back grounds of castles, and the like—possesses the opportunity to blossom forth with the kind of motion photography which, if properly done, must command the attention of even the casual layman. He has, it has been said aptly, a "photographic picture" to work with. He is enabled to conjure results which are as spectacular in their own way as are the direction and action which they help so much in "putting across."

On the other extreme, we encounter comedy cinematography, replete with "special effects," necessary in aiding and abetting the spontaneous registering of the endless array of "gags" on which the average short comedy thrives. Strangely enough, this branch of cinematography has proved the training ground for cinematographers who have later been retained to utilize their knowledge in putting the intricate action of some of the greatest dramatic productions on the screen—as witness Fred W. Jackman, who, though now a director and a member of the Motion Picture Directors Association, is still acclaimed for his mastery of "trick" cinematography and who has continued to be an active member of the American Society of Cinematographers. The work of the comedy cinematographer, in short, is such that it, too, stands out for recognition to all those who view motion pictures.

Between the foregoing two extremes then, there lies a field of cinematography wherein the highest compliment that could be paid to the cinematographers, who are giving forth their efforts in it, is that their work, in a given production, is scarcely "noticeable." By that is not meant that the cinematography fulfills its mission in such instances by being inferior or merely passable—by no means; it must, on the other hand, be just as conducive of attaining the end of action and story that the director has in view.

The writer knows of no better means whereby to identify this sort of cinematography than by referring to the productions of William deMille, with whom, if the personal mention may be pardoned, he has been associated for the past six years during which time he has been chief cinematographer on the twenty-five productions which Mr. deMille has produced for Famous Players-Lasky.

As is readily recognized, Mr. deMille's productions have not been of the swashbuckling action sort; nor have they been, on the other hand, of the strictly comedy type. Hence there was no call for the two extreme "types" of cinematography as have been heretofore mentioned. Far from it—this director's touch required a treatment all of its own, and it was in this direction that the writer immediately bent his efforts as soon as he became associated with Mr. deMille.

For the purposes of this article, Mr. deMille might be referred to as a "psycholog-

(Continued on Page 18)

# Braves Turbulent Waves for South Sea Film

Fischbeck Conquers Mountainous Surf Cinematographically *in* Porto Rico

A. S. C. Member Narrowly Escapes Death *while on* Treacherous Water Location

*By raft and boat, Harry Fischbeck, A. S. C., took his camera into the swirling surf at Porto Rico for the filming of Paramount's "Aloma of the South Seas" starring Gilda Gray, and had his daring rewarded by being almost drowned by the dashing waves. Once a gigantic wave caught him and threw him far from the shore, and he was slowly floundering in the undertow when a native swimmer reached him in the nick of time.*

*Above. In tow to photograph a sail—no studio tank this! Lower left. Launching to get a close-up of the breakers and rocks. Harry Fischbeck, A. S. C., (lower right) is at the camera.*

*The rocks in the background are 75 feet high, while the waves break still higher. From the perspective of the camera, Fischbeck had to look on a 65 degree angle to see the top of the waves which came 200 feet above the rocks.*

# Urge Credit in Theatre Programs

Story *in* Exhibitors Herald Suggests Cure *when* Credit Titles Eliminated

Recognition for the cinematographer is a subject which has long commanded the attention of those in the cinematographic branch of the film industry.

Through the continued efforts of the American Society of Cinematographers and the co-operation of the part of the important producers, screen credit, on major productions, has become the rule rather than the exception. The line, photographed by "———— ————, A S C.," has become an integral part of the credit titles of innumerable producing organizations.

Now that the cinematographer has achieved recognition, to such a large degree, from the producer, it has come to pass that the credit for which he has striven so arduously is in serious danger of being obliterated insofar as the ultimate theatre-going public is concerned. Reports from widely diverse parts of the country carry the information that many of the influential exhibitors are engaging in the practice of cutting credit titles from the prints which they exhibit. While in some instances the responsibility of the exhibitor in the situation is denied, in other cases the argument is advanced, as an extenuating circumstance, that this gross elimination of the credits is essential in order to meet time requirements in programs.

*Deleted Captions Lost*

The most serious aspect of the entire affair is the fact that once the credit titles have been taken out at the larger houses they seldom if ever find their way back into the print before it is assigned to the hundreds of smaller houses. The result is that the photographic "by-lines" of the cinematographers, as well as other deserving film artists, are precluded from being presented to the millions of patrons who make up the theatre audiences throughout the world.

Aside from the fact that the few seconds required to project the ordinary credit title renders almost absurd the claims as to the time saved by cutting such, the cinematographer and his co-artists feel as justified in having their work carry their "by-lines" as do the author and the magazine illustrator—and so on down the line.

*Damage May Be Permanent*

While the present may be an unripened perspective from which to hazard a prognostication, it might well be imagined that some of the cinematographic efforts might be, a few generations hence, masterpieces to the cinema world, just as the works of the old masters are to painting What a pity it would be to have such moving pictures unsigned—which the indiscriminate hacking of credit titles could make possible

It has been suggested that if the exhibitor finds the credits missing from his print, he may insert the properly accredited names in his program. If such names are not forthcoming from the exchange, a letter sent to the American Society of Cinematographers, Hollywood, if the exhibitor knows the dates of his bookings sufficiently in advance, will elicit the desired information.

## A. S. C. Members Purchasers of Iris Made by Fred Hoefner

Park Ries and King Gray, both members of the American Society of Cinematographers, and Walter J. van Rossem are recent purchasers of the Hoefner iris, which is manufactured by Fred Hoefner in Hollywood.

Hoefner also maintains a machine shop, specializing in expert and precision mechanics for camera work

**American Society of Cinematographers**

**BALL**

**Hotel Biltmore**
**Los Angeles**

**SATURDAY**
**February 20, 1926**

# The EDITORS' LENS . . focused by FOSTER GOSS

## A New National Instrument

¶ Students of events in the photographic world believe that they see indications of the history of the "kodak" repeating itself with the influx of amateur motion picture outfits to the film marts of America. The original amateur still camera was something of a curiosity, but once the good citizens awoke to the fact that they could take their own pictures with a simplicity that they had never imagined, the American family album had to throw off its plush cover, pitch out its trick music machine, and substitute therefor an abundance of loose leaves to make room for each week-end's supply of prints. Making one's own pictures has become institutional—as institutional, in fact, as it is to visit the motion picture theatre.

¶ The general popularity of the motion picture, the thoroughness of the basic and revolutionary science of cinematography, could but pave the way to the time when moving pictures would come into extensive personal use, in any amateur way, among the public at large. The American likes to have his picture taken as well as to look at pictures. The naturalness of the motion picture's portrayals makes it ideal for the informal picture-taking of the American family. It was only necessary to remove the recording of cinematography to a basis where it could be indulged in conveniently, inexpensively and with a minimum of bother, before an era of widespread amateur motion photography would set in.

¶ The beginning of that era is at hand. The products, which reliable manufacturers are placing in the field of amateur cinematography, are making possible a universal usage of the motion picture. Truly, it is the history of the "kodak" repeating itself. With volume production and marketing of the small, simplified cinematographic sets, moving pictures are being put within the reach of those who never before believed that such could be made available to them without an enormous outlay for professional equipment. The transition from a rich man's hobby to a poor man's pastime has set in.

¶ With these developments in the air, this publication has decided, as is announced elsewhere in this issue, to devote a department to amateur cinematography, with liberal attention being paid to legitimate questions and answers. It is hoped in this way to contribute materially to the progress of amateur cinematography, which promises a very full future indeed

## The Projector Consolidation

¶ The consolidation of the manufacturers of the Powers, Simplex and Acme projectors is being looked on generally as a move which should prove ultimately of great advantage to the motion picture industry as a whole. Reduction of overhead, the combining of facilities under one centralized head, and the aggregate experience of the respective organizations are viewed as making for a body of workers who will maintain, in the greatest way, high projector manufacturing standards.

¶ The consolidation will be known as the International Projector Corporation, which will have headquarters in a ten-story building at 90 Gold street, New York City. The companies, which were merged in the new corporate identity, include the Nicholas Power Company, the Precision Machine Company of New York and the Acme Motion Picture Projector Company of Chicago.

# A. S. C. Ball to Be Brilliant Film Event

Occasion *to* Be Most Exclusive Formal Function *in* Motion Picture Annals

*View of the Biltmore Ballroom*

Preparations for the motion picture ball to be staged by the American Society of Cinematographers at the Hotel Biltmore, Los Angeles, on Saturday night, February 20, give every indication that the affair will be the most elaborate in the history of the A. S. C.

In the past the A. S. C. balls came to be recognized as the most exclusive staged in the capital of motion pictures, and the forthcoming affair, it is stated, will transcend even its predecessors in brilliance. The occasion will limit attendance to members of the motion picture profession.

### *Special Features*

Arthur Edeson, chairman of the entertainment committee, is arranging for a number of surprise presentations which are planned to outshine even the spectacular numbers which the Society has presented at similar affairs in the past. Affairs of the ball are being conducted by Homer Scott, president of the A. S. C., as chairman of the ball committee, Fred W. Jackman, treasurer of the ball committee, and Richard Connor, specially engaged to conduct the direct management of the event.

### *Boxes*

Reservations are already being made for boxes in the Biltmore ballroom which contains 13 boxes, which will seat 6 people; 2 boxes which will seat 12, and 2 which will seat between 16 and 18 individuals.

Tickets for the affair have already been placed on sale and may be secured through A. S. C. members or at the A. S. C. offices, 1219-20-21-22 Guaranty building, Hollywood.

Only a few days remain for the reservation of advertising space in the souvenir program which will be presented to every person attending the ball. The program will carry a diversified array of advertising material; it is not being limited to professional advertising, but includes the messages of specialty shops, mercantile and other establishments.

The physical appearance of the program will represent a distinct achievement in the art of typography, to be printed on the finest grade of stock and a rich, gold-embossed cover.

Dance music for the ball will be furnished by one of the most prominent orchestras in California, it is announced.

# RELEASES

**December 7, 1925, to January 17, 1926**

| TITLE | PHOTOGRAPHED BY |
|---|---|
| The Splendid Road | Norbert Brodin, **member A. S. C.** |
| Seven Sinners | David Abel, **member A. S. C.** |
| What Happened to Jones | Arthur Todd |
| Cobra | J. D. Jennings, **member A. S. C.** |
| Sally, Irene and Mary | John Arnold, **member A. S. C.** |
| The People vs. Nancy Preston | Sol Polito, **member A. S. C.** |
| A Broadway Lady | Not credited |
| We Moderns | T. D. McCord, **member A. S. C.** |
| Skinner's Dress Suit | Arthur Todd |
| The Golden Strain | George Schneiderman, **member A. S. C.** |
| Joanna | Robert B. Kurrle, **member A. S. C.** |
| Time, the Comedian | Oliver Marsh |
| The Man from Red Gulch | Georges Benoit, **member A. S. C.** |
| The Golden Cocoon | Byron Haskins |
| The Lawful Cheater | Not credited |
| The Splendid Crime | L. Guy Wilky, **member A. S. C.** |
| The Cowboy Musketeer | John Leezer |
| Tonio, Son of the Sierras | Alfred Gosden and Jack Johnson |
| The Midnight Limited | Ernest Smith |
| The Perfect Clown | H. F. Koenekamp, **member A. S. C** |
| Tumbleweeds | John Stumar, **member A. S. C.** |
| The Wedding Song | Not credited |
| His Secretary | Ben Reynolds |
| A Woman of the World | Bert Glennon, **member A. S. C.** |
| Madame Behave | Gus Peterson |
| A Desperate Moment | Roland Price |
| When Husbands Flirt | Sam Landers, **member A. S. C.** |
| The Unchastened Woman | Wm. O'Connell |
| A Kiss for Cinderella | J. Roy Hunt |
| Sweet Adeline | Philip Tanura |
| Bluebeard's Seven Wives | Ernest Haller, **member A. S. C.** |
| Steel Preferred | J. D. Jennings, **member A. S. C.** |
| The First Year | Chester Lyons |
| Soul Mates | Oliver Marsh |
| That Old Gang of Mine | Not credited |
| Infatuation | Hal Rosson |
| Blue Blazes | Jack Young |
| Stop, Look and Listen | H. F. Koenekamp, **member A. S. C.** |
| The Ancient Mariner | Joseph August |
| Enemy of Men | Frank Good, **member A. S. C.** |
| The Midnight Flyer | Harry Perry, **member A. S. C.** |
| The Still Alarm | John Stumar, **member A. S. C.** |
| The Enchanted Hill | Alfred Gilks, **member A. S. C.** |
| That Royle Girl | Harry Fischbeck, **member A. S. C.** |
| Braveheart | Faxon Dean, **member A. S. C.** |
| The Palace of Pleasure | Ernest Palmer, **member A. S. C.** |
| Mike | David Kesson |
| My Ladys of Whims | Jack Young |
| Fighting Fate | H. Lyman Broening, **member A. S. C.** |
| Mannequin | Karl Brown |

*This booklet yours for the asking*

"Eastman Panchromatic Negative Film *for* Motion Pictures"

An interesting, practical booklet on the properties and uses of Eastman Panchromatic Film. Contains the information directors and cinematographers have been looking for.

Write for a copy.

*Motion Picture Film Department*

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

Max Dupont, A. S. C., photographed the Universal production, "His People," which, directed by Edward Sloman, is being accorded the praises of the critics.

* * * *

James C. Van Trees, A. S. C., is filming "The Prince of Pilsen" at the Metropolitan studios. The cast includes Anita Stewart, George Sidney and Allen Forrest.

* * * *

Norbert Brodin, A. S. C., has completed photographing "Paris at Midnight," a Frances Marion production directed by E. Mason Hopper at the Metropolitan studios. Brodin is now ready for duty on the next production to be directed by Frank Lloyd, the latter having recently returned from his trip to the Orient.

* * * *

H. Lyman Broening, A. S. C., has been on location in San Francisco for several days, photographing for Warner Bros.

* * * *

Faxon Dean, A. S. C., is being congratulated on the cinematography in "Braveheart," the Cecil B. DeMille production directed by Alan Hale. Rod La Rocque starred before Dean's camera.

* * * *

J. D. Jennings, A. S. C., is photographing the latest Buster Keaton feature.

* * * *

Bert Glennon, A. S. C., is back in Hollywood from a week's stay in Truckee, Calif., where he went on location for snow scenes in the latest Paramount production starring Pola Negri.

* * * *

Len H. Roos, A. S. C., who recently returned from an extended cinematographic trip to Australia and New Zealand, has joined the Alexander Film Company, Denver, Colo., as chief cinematographer.

* * * *

Arthur Edeson, A. S. C., is still engrossed in filming the mysteries of "The Bat," which Roland West is directing for United Artists release.

Henry Sharp, A. S. C., has completed the cinematography on Douglas Fairbanks' "The Black Pirate."

* * * *

Harry A. Fischbeck, A. S. C., has finished photographing "Aloma of the South Seas," starring Gilda Gray, at the Paramount eastern studios. Fischbeck is making preparations for the filming of "Sorrows of Satan," the next production to be directed by D. W. Griffith, for whom the A. S. C. member is chief cinematographer.

* * * *

Dan Clark, A. S. C., has returned to Hollywood from a location trip for the photographing of the latest Tom Mix production for Fox.

* * * *

Victor Milner, A. S. C., is filming the current William Wellman production for Famous Players-Lasky.

* * * *

Frank B. Good, A. S. C., has completed photographing "The Gilded Butterfly," a current Fox special production. He is now filming "The Dixie Merchant," a Fox feature directed by Frank Borage.

* * * *

Jay Turner, A. S. C., is photographing the Fox production, "From the Cabby's Seat," one of the series of vehicles based on the O. Henry stories.

* * * *

Ernest Palmer, A. S. C., is filming "Dangers of a Great City," a Fox production directed by Chester Bennett.

* * * *

Frank Cotner, A. S. C., is shooting "Without Orders," a Malaford production starring Leo Maloney.

* * * *

Georges Benoit, A. S. C., is photographing "Forbidden Waters," a Metropolitan production starring Priscilla Dean.

* * * *

Charles G. Clarke, A. S. C., is filming "Whispering Smith," George Melford's latest production for Metropolitan.

## Marshall Re-joins Paramount; Abel Signs New Warner Contract

William Marshall, A. S. C., has re-joined the cinematographic staff of the Famous Players-Lasky Studios in Hollywood, where he photographed numerous of the outstanding hits released under the Paramount banner several years ago. Marshall will film the next production starring Raymond Griffith; Art Rosson will direct.

Marshall was long identified with George Melford productions for Paramount and filmed such features as "Moran of the Lady Letty," with Dorothy Dalton and Rudolph Valentino; and "The Sheik," which signalized the popular designation of Valentino as "the sheik." Among the other Paramount vehicles photographed by Marshall were "The Great Impersonation," with James Kirkwood; "Our Leading Citizen" and "The Proxy Daddy" with Thomas Meighan, and "The Ghost Breaker."

*Abel Signs*

David Abel, A. S. C., has signed another contract for a period of one year. Abel has just returned from New York City and Montreal, Canada, having been absent for ten weeks on a combined business and pleasure trip.

Abel has been responsible for the cinematography on numerous of the most notable Warner Bros. productions, including "Beau Brummel," "Babbitt," "The Lover of Camille," "The Dark Swan," "A Lost Lady," "Recompense," "The Man Without a Conscience," "How Baxter Butted In," "Compromise," "Rose of the World" and "Seven Sinners."

**CLUBBING OFFER**

Subscribed for separately, Camera Craft and the American Cinematographer will cost a total of $4.50 per year. As a special clubbing offer, both magazines may be had at a total price of $3.40 per year.

American Cinematographer

1219-20-21-22 Guaranty Bldg.

Hollywood, Calif.

**S. O. G. Condensers**

COMBINE

Heat Resistance

and

Superior Optical Qualities

Highest Polish; No Discoloration

They Defy Heat.

Correct Light For the Sensitized Film or Screen.

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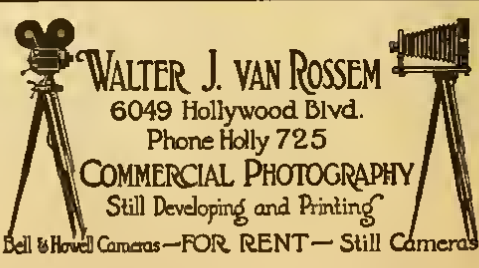

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Motion picture of a hummmg bird in flight. Taken at a distance of 18 inches, and the bird held within this extremely small field for a full minute period The bird is so large on the screen that it is easy to determine the exact manner in which the feet are carried in flight; a fact heretofore not definitely known.

*Photographed and Produced by T. Walter Weiseman of "Bird Manor"*

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ical" director. His action is not expressed via the medium of violent action. If the keynote may be struck at all, his story is told by suggestion—subtly, as the critics seem to agree. Now, then, if Mr deMille's direction is subtle, his cinematography must be all that, and more. Above all, it must be unobtrusive. The bold, hard effects cannot be gone into. They might jar with the story, rather than working along with it. That is the point that the writer reasoned out at the beginning of his association with Mr. deMille; the diagnosis proved correct and is only more emphasized at each script reading which Mr. deMille holds with all the members of his cast and staff at the beginning of each production, at which time he tells the story of the picture in his own words with recommendations to the cinematographer as to "key" in which the cinematography is to be struck.

It must be admitted that there is no hard and fast cinematographic rule for direction such as Mr. deMille's. As had been said heretofore, this matter of motion photography is difficult of standardization. Then how, it may be well asked, may Mr. deMille's direction be exemplified in cinematography, if that direction is recognized as being distinctive in its own right? To such a query it must be answered, that the cinematographer who would be successful in the portrayal of direction such as that of Mr. deMille must, basically, view the entire production exactly from the perspective of the director himself. He must put himself "in the director's shoes." His viewpoint is that of the cinematographer, to be sure; but not exclusively so. He must, briefly, look at the matter from a dual promontory—from that of the director and the cinematographer both. If he can put on the celluloid what the director has in mind, then he is successful; otherwise he isn't. If he thinks exclusively cinematographic, then there is apt to result that "jarring" which Mr. deMille has so endeavored to avoid in his productions.

If the writer were able to suggest a formula—what kind of light to use and where to place it, what sort of lens to use and how to expose it, and so on—he would only be establishing an equation, the correct answer of which would be that after all cine-

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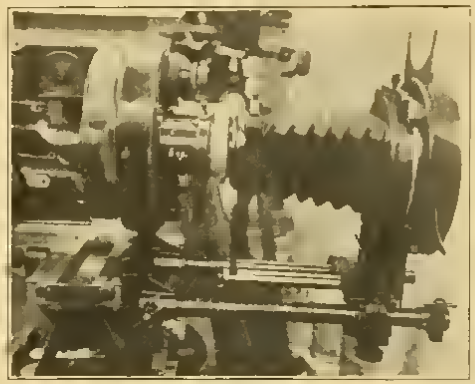
matography is standard. However, it isn't. Therefore, knowing what the deMille "idea" is, the cinematographer must literally sense the best manner in which to handle the photographing of any one given scene. Mind you, it is not said that he gropes about wildly for ideas. If artists have souls and if cinematographers are artists, then it might be ventured that the camera artist's soul is susceptible to inspiration when he endeavors to crystalize some scene in this subtle kind of direction. But behind that inspiration there must be thorough and basic knowledge, not only of the fundamentals of cinematography but of the working methods of the director whose "style" is universally heralded wherever motion pictures are shown.

For instance, in Mr. deMille's "Grumpy," the theme revolved about Theodore Roberts in the role of a grandfather There was a great deal of grouchiness about the characterization, although it radiated its share of humor in the aggregate The cinematography for this production may be said to follow the lines of something definite and sharp, to use a technical designation. It is severe and conventional, whereas that of "Midsummer Madness," a production made by Mr deMille some six years ago, struck the chord of softness, of moonlight, and of the romance of youth. That of "Only 38," while it had to fit in with a decided love theme, called for something less vague and more mature. The lighting and the exposures had to be conducive of something more substantial, more sophisticated Then we come to "The Fast Set." The cinematography properly was light and airy—"fast," as it were There could be no sombreness about it, such as in the stark "Grumpy" and, more recently, "The Splendid Crime," just completed The latter production called for an atmosphere that is gloomy, with long shadows and thin rays of light There is much action in semi-darkness There is the extinguishing of all lights but that coming from the lamp on a table in the center part of a room; then that too is put out with a resulting darkness that is to be pierced by a flashlight. And so it is that we arrive at a treatment in cinematography that represents the other extreme from something breezy and rollicking as that in Barrie's "What Every Woman Knows" which Mr deMille produced.

# Harry D. Brown Introduces New Iris for Cinema Work



*Close-up of new Iris*

By special arrangement with C. S. Worth, Harry D. Brown has become sole distributor of a new iris device for motion picture cameras. This invention is principally a shading and matting device and is announced to be quite an improvement over the original iris.

It is already in use and it is claimed that it gives a picture greater volume and depth. It can be attached to any type camera and contains a matting device in the form of slides which come in gauze and solids, which are already within the attachment, leaving no separate pieces to be carried.

To facilitate rapid handling of double exposures the whole device is built to move universally and can be used for any lens from 26 millimeters to 6 inches. It has a bellows extension, filter holders, sky filter, gauze matbox, four-way sliding gauzes and four-way solid matting plates. The iris is 4½ inches in diameter and clears perfectly on 28 millimeter lens, closing out entirely.

The theory of the new iris is that light rays do not travel in a straight line, but have a rolling motion from sides and bottom, therefore making necessary a shading device that would reach a greater depth of picture and so concentrate the light rays. This is accomplished with a specially constructed hood with numerous light traps and which is removable from the instrument.

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Prices do not include mounting in regular B & H. Standard Micrometer mounts.

Also the famous long focus Taylor-Hobson Cooke Telekinics are now available for cinematograph work in sizes from 8½ to 20 inches. For all around long focus work the 6½ inch at $92.00 (not including mount) offers the speediest aperture of F 3.5—combines flatness of field with perfect color correction.

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# New Hollywood Studio Club Soon Ready *for* Occupancy

The Hollywood Studio Club for girls which is being erected by the National Board of the Y. W. C A., at the corner of Lodi Place and Lexington Avenue, is nearing completion and will be ready for occupancy late in February.

Girls and women of the motion picture industry are watching its progress with interest—as a club house and centre of activities as well as a residence for the eighty girls who will live there.

A central patio, a large studio for dancing or amateur theatrical performances, writing, make-up and rest rooms are some of the features which will serve all members of the club

Membership plans will be worked out early in 1926 and an opportunity will be given for all girls and women who are interested in its purpose and affiliated with the picture industry, to become members The opening date will be announced later.

Miss Julia Morgan, the architect, met with the committee last week at the home of Mrs. Cecil B. de Mille, and plans for furnishing and equipment were discussed The entire cost of the building and lot have been met by funds raised by a building campaign conducted in 1923 to which most of the motion picture corporations and more than 2000 people contributed, together with the profit realized from the sale of the old property on Carlos Avenue.

The furnishing and equipment will cost $25,000 more and the committee has just sent out an appeal for contributions to this fund. They have suggested that gifts be made personal by designating what items of furniture and equipment they are to cover and have submitted this partial list of items with their estimated cost:

| | |
|---|---|
| Furnishing one of the 50 single bedrooms | $ 150.00 |
| Furnishing one of the 20 double bedrooms | 200.00 |
| China and glass | 500.00 |
| Dishwashing machine | 500.00 |
| Linen | 1,000.00 |
| Electric light fixtures | 1,000.00 |
| Office furniture and equipment | 600.00 |
| Garden | 500.00 |
| Dining room furniture and draperies | 1,500.00 |

Estimates have not yet been made on other articles needed, including piano, and projector.

Among those who have already responded are the Feagans Co., Mary Pickford and Douglas Fairbanks, Florence Vidor, Mr. and Mrs. Lucien Littlefield. A fund of $3,000 was raised some time ago by girls who lived at the old club and the decision as to how it is to be used will be left to their committee

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## Reginald Lyons, A. S. C., Hurt; Thrown From Trailer in Crash

Reginald Lyons, A. S. C., sustained painful injuries last month when, during the filming of Buck Jones' "The Fighting Buckaroo" for Fox, he was thrown from a camera trailer which was traveling at the rate of 40 miles per hour. The accident occurred on Hollywood Boulevard near St Andrews Place, Hollywood.

Lyons suffered a broken nose, severe body bruises, a sprained wrist and lacerated knees and limbs He was confined in bed at home for a week, but is now back at his post as chief cinematographer on Buck Jones features

Lyons was precipitated to the street when the wheels of the trailer, which was being pulled by an automobile, caught in the street car tracks, the back wheels of the vehicle passing over the A. S. C member's body. The camera and lenses which Lyons was operating were practically a total wreck.

## New Photographic Firms Starts Business in Hollywood Field

William Thornley and Tony Kornmann, well known in Hollywood photographic circles, have opened a portrait, motion picture and commercial studio at 5422 Santa Monica Boulebard, Hollywood.

They will engage in the various phases of photographic and cinematographic work, with special attention to developing, printing, enlarging and copying. In addition, they will carry motion picture and still cameras for rental purposes

John W. Boyle, A. S C., is photographing "The Second Chance," a First National feature directed by Lambert Hillyer

* * * *

Robert Kurrle, A. S. C., is hard at work on the cinematography on Edwin Carewe's latest production, "Running Wild," for First National.

* * * *

Sol Polito, A. S C., is filming "The Frontier Trail," Harry Carey's latest starring feature.

* * * *

Harry Perry, A. S. C., is in Arizona with Charles Brabin, in search of locations for "The Winning of Barbara Worth," a Principal Pictures Corp. production. Brabin will direct and Perry will be chief cinematographer.

NO CAMERA can be better than its lens There is a life-time of satisfaction and pride for the owner of a *Carl Zeiss Tessar*—the lens which is doing the world's finest photography Among prominent users of *Zeiss Tessars* are the U S Army Air Service, The National Geographical Society, The American Museum of Natural History, Famous Players and a legion of others The *Tessar f4 5* is standard equipment on the finest imported cameras For greater rapidity there is the *Tessar f3 5* and the *Tessar f2 7* has recently been introduced For rapid distance-photography the *Tele-Tessar* and for photo-engraving the *Aprochromatic Tessars* enjoy an enviable popularity

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(Continued from Page 4)

"The best of all," Roos continued, "was accorded me in Sydney, Australia. I was making a shot in the Domain and took my camera over to the gate to set up away from the crowd. A chap on the other side of the gate had one of those tin-type, quick-finish cameras all ready for business He watched me draw out the tripod legs and then yelled: 'Ere now, 'op it. I've 'ad this plice for a long time and this is my plice. Now 'op it!' Talk of American newsboys and how they guard their 'corners'—I ' 'opped.' "

Roos, who is now back in the United States with the Alexander Film Company at Denver, Colo., recently returned from a trip of several months to Australia, New Zealand, and lands on the other side of the equator.

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(Continued from Page 5)

mission, the bill being introduced by a Republican, naturally being accorded support from members of that party.

Governor Alfred E. Smith named John H. Walrath, former Mayor of Syracuse, to the New York State Motion Picture Commission on Monday night of this week. Mr. Walrath will succeed George H. Cobb, of Watertown, who has been chairman of the commission since it began to function in August, 1921. Mr. Cobb will return to his home in Watertown and take up the practice of law. The position pays $7,500 but there is a possibility that the commission will be wiped out of existence this year by either Governor Smith or the reorganization plans.

All three heads of the commission are now Democratic politicians and leaders in their respective cities. Mr. Walrath was for many years a leading business man in Syracuse and served as Mayor for several terms, being defeated last fall. Mrs. Elizabeth V. Colhert, also one of the heads of the commission, is Democratic vice chairman of Albany county, while Arthur Levy, secretary of the commission is a Democratic politician of New York.

Although Governor Smith has named a person to succeed Mr. Cobb, he let it be known that he is firmly convinced that censorship should go and that he was still standing on the same policy of years past in declaring that motion picture censorship was absolutely unnecessary. When Mr. Walrath

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was selected for the position, he was acquainted with the situation and the possibility of the position being little more than a temporary one.

The plan as outlined by the leading Republican majority in the Assembly as well as the Senate according to the best authorities is that no action will be taken or the Republican attitude on censorship will not be known until the Charles E. Hughes non-partisan reorganization committee files its report with the Legislature.

The proposition is to see what this committee decides relative to the consolidation of the state departments. It is reported that the Hughes committee will not recommend the abolition of the commission entirely, but will recommend that the functions of the censor board be transferred to the State Department of Education.

The report of the New York State Motion Picture Commission, just submitted to Governor Smith, outlining the work of the commission during the last twelve months, there were 4,236 eliminations made by the commission during the last twelve months, these consisting of 3,868 scenes and 368 titles. All told the Commission examined 8,949 reels. Eliminations were made from 712 films, while 2,598 films were approved by the commission without eliminations. There were 592 permits granted without examination and 3,310 original licenses issued, while duplicates were issued to the extent of 36,039.

Twelve features were condemned in their entirety by the commission. Eliminations were made on the following grounds, in some cases eliminations being made on more than one ground: Indecent, 656; inhuman, 1,438; tending to incite to crime, 1,804; tending to corrupt morals, 318; sacrilegious, 20.

Of the eliminations made by the Commission, 428 came from dramas; 140 from comedies; 61 from comedy dramas; 65 from serials; two from news reels; two from educational; one from cartoons, and 13 from miscellaneous. During the year 32 appeals from decisions of the Commission were made by producers seeking a review by the entire commission.

The report of the commission to the Governor stresses the fact that it is a revenue-producing body and calls attention to the fact that during the period of its existence from August, 1921, to January 1, last, the receipts of the censoring body amounted to $853,-

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986.85 and that its running expenses over the same period amounted to $373,927.97, leaving a profit to the state of $480,058 88. During the past year receipts amounted to $197,-049.34, the largest in the history of the commission, but its operating expenses of $89,-956.33 were also the largest.

In connection with the Commission's report, a portion is devoted to the aid that has been given the commission by state troopers who visit the theaters in the smaller communities and who report directly back to their head, on any violations of the law. The same recommendations were made by the Commission as a year ago, which include one giving the Commission power to stop the showing of pictures in which criminals or persons of a debased character appear.

The Commission also calls attention to a question as to the power of municipalties to prevent the exhibition of films that have been licensed by the state. It appears that there have been one or two complaints of this sort coming from the municipality which has a censoring board of its own, and where persons in charge insist that different eliminations be made from the picture other than deemed necessary by the Commission.

According to the Commission pictures have shown great improvement since the censorship became effective in New York State, the report closing with a declaration to the effect that on account of the millions invested in motion picture theaters, that there is even greater need of censorship and clean, wholesome pictures than ever before, not only to protect the public, but also to protect those whose fortunes are invested in the theaters.

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(Continued from Page 5)

Shipyard, Philadelphia. She will be launched this coming spring and will be placed in service on the San Francisco-Honolulu run in the spring of 1927.

Both of the motion picture projection quarters will be provided with electrically driven exhaust blowers, doors, and other equipment to meet the requirements of the National Board of Fire Underwriters. The lounge projection quarters will be a built-in steel structure lined with magnesia and galvanized sheet iron. The screen will be designed to roll up and lie concealed within a false beam aft of the fireplace.


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**ILEX PARAGON CINEMAT F:3.5**

| CAT NO | Covers at Full Aperture | EQUIV FOCUS In | EQUIV FOCUS MM | Price in Barrel | Price in Focusing Mt |
|---|---|---|---|---|---|
| 1 | ¾x1 | 2 | 50 | $22.00 | $26 00 |
| 2 | 1¼x1¼ | 3 | 75 | 30 00 | 34 00 |

**ILEX PARAGON ANASTIGMAT F:4.5**

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|---|---|---|---|---|---|
| 1 | ¾x1 | 1¼ | 3... | $23.50 | $26 00 |

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DuPar E B—with Warner Bros
Dubray Joseph A—

Edeson Arthur—with Roland West United Studios
Evens Perry—

Fildew Wm—
Fischbeck Harry A—with D W Griffith Famous Players Lasky New York City
Fisher Ross G with Fred Thomson F B O Studios

Gaudio Gaetano—with Metro Goldwyn Mayer Studio
Gilks Alfred—with Famous Players Lasky
Glennon Bert—with Famous Players-Lasky
Gond Frank B—with Fox Studios
Groy King D—
Griffin Walter L—
Guissart Rene—Paris France

Haller Ernest—with Robert Kane Prods New York City
Helmert Alois G—

Jackman Floyd—Fred W Jackman Prods
Jackman Fred W—directing Fred W Jackman Prods
Jennings J D—with Metropolitan Studios

Koenekamp Hans F—with Larry Semon
Kull Edward—with Universal
Kurrle Robert—with Edwin Carewe, United Studios

Landers Sam—with Waldorf Studios
Lockwood J R—
Lundin, Walter—with Harold Lloyd Productions Metropolitan Studios
Lyons Reginald—with Buck Jones Fox Studio

Marshall Wm—
McCord T D—with First National United Studios
McGill Berney—
MacLean Kenneth G—with Warner Bros
Meehan George—
Milner Victor—with Famous Players Lasky
Morgan Ira H—with Marion Davies Cosmopolitan Metro Goldwyn Mayer Studios

Norton, Stephen S—F B O Studios

Palmer, Ernest S—with Fox Studio
Perry Harry—with Chas Brabin Principal Pictures Corp
Perry, Paul P—with Universal
Pollio Sol—with Harry Carey Hunt Stromberg Productions

Ries Park J—
Ruos Len H—with Alexander Film Co Englewood Denver Colo
Rose Jackson J—with Universal
Rosher Charles—with Mae Murray 'Ufa' Berlin

Schneiderman George—with Fox Studio
Scott Homer A—
Seitz John F—with Rex Ingram Europe
Sharp Henry—with Douglas Fairbanks Pickford-Fairbanks Studio
Short Don—
Smith, Steve Jr—
Sleene E Burton—
Slumar Charles—with Universal
Slumer John—with Universal

Talhurst, Louis H—'Secrets of Life Microscopic Pictures Principal Pictures Corporation
Totheroh Rollie H—with Charlie Chaplin Chaplin Studio
Turner J Roberl—with Fox Studios

Van Buren Ned—
Van Enger Charles—with Ernst Lubitsch Warner Brothers
Van Trees James C—with Metropolitan Studios

Warrenton Gilbert with Emmy Johnson F B O Studios
Wenstrom, Harold—
Whitman Phillip H—with Mack Sennett Studios Scenario Dept
Wilky L Guy—

Edison Thomas A—Honorary Member
Webb Arthur C—Attorney

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Meetings of the American Society of Cinematographers are held every Monday evening On the first and the third Monday of each month the open meeting is held and on the second and the fourth the meeting of the Board of Governors

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My dear Mr. Booth:

Because of the many sterling qualities of the Mitchell camera I am using it exclusively in the filming of my productions for Metro-Goldwyn-Mayer.

I have found through experience that, during the course of a production, it will save in overhead cost an amount almost equal to the original cost of the camera. The Mitchell has many unique qualities and when I think of cameras I think "Mitchell."

With best wishes, I am

Yours truly,

Victor Fleming

VF/F.